

# Hoosier Folklore

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## ANTHROPOLOGY AND FOLKLORE'S SECOND CENTURY\*

By FRANCIS LEE UTLEY

Since my training has been mostly that of a philologist, I have a natural tendency to approach a subject like that of folklore and anthropology from the direction of word-history. I hope that I will not fall into the error of the nature-mythologists, who likewise were somewhat biased because of their linguistic training.

Several studies of late, by Melville Herskovits, Duncan Emrich, and Marian Smith, have celebrated William Thoms' famous coinage of the term "folklore" in the *Athenaeum* of August 22, 1846. With the notable exception of Van Helmont's word *gas*, which revolutionized the conceptual system of chemistry, few neologisms have been so successful in penetrating international vocabulary. (Van Helmont's coinage is not introduced here with any malicious associative purpose.) Ralph Boggs' and Stith Thompson's efforts in demonstrating analytical folklore techniques in Latin America have made the word *folklore* a strange new immigrant in Spanish and Portuguese, despite what must seem barbarism to followers of the Romance tradition, and irony to those who remember the original nativistic associations of the English word. Yet, though the name is new, the science of folklore seems antiquated to those who read only the collectanea of curiosity-seeking English country vicars or their American equivalents, amateurs of good intention whom hell may possibly be waiting for in

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\* This paper was read before the Ohio Academy of Science, Section of Anthropology, on May 7, 1948.



order to complete its highway projects. On the contrary the science of anthropology seems fresh as a daisy, especially to those of us who recognize its timeliness in giving us a post-Fascist and even a post-Marxist view of race, to cite only one of the places where a valued objectivity has made the science timeless as well as timely, perpetually fresh because it seeks soundness both in factual order and in the theoretical bridge between expert minds. Its timelessness is borne out by its etymology, for the word is as old as Aristotle, and the subject matter likewise. Aristotle used the term to mean the study both of human psychology and of human physiology, a marriage of sciences which still confirms our basic insistence that the cultural and physical anthropologist cannot work apart.

This verbal paradox between two ancillary fields, folklore with its new name and its antiquated air, and anthropology with its old name and its air of vitamins, freshness and light, may serve to sharpen up some of my remarks about their casual conflicts and their need of mutual sustenance and self-correction.

That there is a conflict between them is a truth not to be glossed over by pious words. It is, I think, no conflict in basic aim, or first principle, or dialectical destiny. It is rather a conflict in temperament, a bad example of the scholar's habit of erecting his own limitations of training and chance preoccupation and official obligation into a system and a theory. The anthropologist worthy of his salt has had excellent training in fieldwork (though one or two of you may raise his eyebrows at that statement); he knows something of culture history; he has been introduced to some knowledge of the culture traits of primitive tribes; he has studied the physical characteristics of man with or without a cushion of flesh; and he often has a smattering of archaeology and linguistics. He is usually attached to a sociology department, which seems at times a case of miscegenation. The folklorist, in this country at least, is usually attached to a literary department; his training has been scanty in anything but bibliography and literary history. He may have trained himself as a field worker; he is often curious about details of culture history; he knows little of the archaeology or the physiology which gives us a positive basis for the study of man; he feels an enmity to structural linguistics which is often based on vested

interest; and his intense enthusiasm about the parallels between primitive and modern cultures is sometimes based upon a very casual survey of the evidence. I belittle my own field because I know its vices well, and because I would not wish to have the anthropologist forget his fine liberalized training by going so far as to lynch me. He best knows the skeletons in his own closet, which no doubt are more frightening than the specimens used in anthropometry.

Now these limitations in training and in academic allegiance show up severely in the biases of the two fields. The American Folklore Society is a distinguished organization, but a dichotomy appears whenever it meets. The dichotomy is recognized by a compromise, that the presidency alternate between anthropologist and folklorist, and that the meetings be alternately attached to the annual meetings of Modern Language Association and American Anthropological Association. The compromise is no doubt necessary, in part, but the isolation of two fields which should work together does not always produce the best results. One discovers that the folklorists, by whom I mean those interested mainly in literary survivals and in primitive survivals among the backward areas of American White and Black, feel that too many of the Society's *Memoirs* are devoted to the American Indian. No doubt the Indianists, many of whom are anthropologically sound, feel likewise about the articles in the *Journal*.

Any discipline which sets out to study fact objectively will share the basic aims of science, stages of effort which may be stated in ascending order of importance as collection, classification, analysis, synthesis, and prediction. That there is nothing stodgy about this process is shown by Justice Holmes' re-statement of the idea: a first-story intellect collects; a second-story intellect compares, reasons, and generalizes; a third-story intellect idealizes, imagines and predicts. In erecting this hierarchy let me caution myself that a third story which has no first story beneath it is an architectural monstrosity which none of us would wish to stand in even metaphorically. Let us take the simpler and more neutral fivefold list, and discuss systematically the failures and successes of our two disciplines.

First, the collector. Some time ago I should have called the anthropologist the better collector, because he is better trained in field work. Random collecting has been the sin of

one kind of folklorist, the country vicar type interested only in curiosities, superstitions, and survivals. But Verne F. Ray, himself an anthropologist, says that the anthropologist is just as sinful: he catches a few folktales in a wide net during a field trip when he has every culture trait under his eye; he publishes these tales with only the most casual attention to libraries; he uses the tales to illustrate a culture but never to explain it. Ray's strictures come from the knowledge that the most exhaustive collectors, who have insisted in gathering every available version of a folktale before discussing style, cultural features or diffusion, have been the Baltic folklorists, whose classic guide is Kaarle Krohn's *Die Folkloristische Arbeitsmethode*.

There is another criticism of the literary folklorist which is based on a fallacy, the refusal to realize that there are two forms of collecting, in books and in the field. The assumption that a folktale once in print is irrelevant to science is implicit in the usual criticism of the man who works in libraries, a criticism inherited from the days of Max Müller and the solar mythologists and, somewhat later, from the obvious unitary failings of Sir James Frazer. But the library, whatever it does to a man, does not force him into naive unitary theories or the fallacy of simple causation. It is largely again a matter of temperament. One man loves the open fields; he likes to participate in Rain Dances, to eat beans and bacon, and perhaps to avoid the Rotarian aspects of university life. Another man loves filing cases and cards and cloistered quiet; he is inept as a hiker or as a mechanic in charge of recording machines. Yet the basic fact is that no description of culture, whether it be comparative or contrastive, local and exhaustive or universal and selective, genetic, diffusionist, or inclined towards a theory of independent origins, is worth anything if it ignores either the field or the library.

One must work systematically in the field if one wishes to know cultures intimately; one must in short transcend limitations of language, descriptive chance, and the selectivity of print. One must know the individual who tells folktales and the culture to which he belongs. The field worker can best approach these horizons, whether he be the student of an isolated and scarcely acculturated Amazonian tribe, of a cultural blend like the Gullah negroes, or of a deculturated



community of Kentucky mountaineers. But which comes first, the hen or the egg? Literary historians have an axiom for students before they travel to the rich collections of European manuscript material—exhaust the work in print first, otherwise your time may be wholly wasted. Many a field worker in folklore neglects this axiom. It is impossible to study a culture synchronically on one visit. The historical and genetic approaches are mutually valid, for a collector lives in history even if he collects for a week at a time. Too many groups of tales have been brought together without any sense of background. Collecting has been so commonly abused that some archivists feel that we might as well quit. This is a limitation, of course; the archivist tends to prefer his own cloister. But the main point is that collection cannot exist in a vacuum, whether the vacuum be the library or the field. Both library and field worker need to read collections not for casual parallels, but for their rich content. How many of us really read Grimm or Boas *in toto*? I speak from feeling experience, because I have just been studying carefully some of the American Folklore Society *Memoirs* which I had hitherto merely leafed over for flood-tales. The results in growing perception have been impressive, to myself at any rate.

We are already in the next stage, that of classification. The same hen or egg principle exists here. Unless one has a knowledgeable view of the kinds of folktale likely to exist in a certain region, he cannot ask the right questions. There are valuable guides too little used, Aarne and Thompson's *Types of the Folk-Tale* and Thompson's *Motif-Index of Folk-Literature*, to speak only of the more obvious ones. But classification goes much farther. Whatever one may think of the diffusionist theories of the Finnish historical-geographical school, one can have nothing but admiration for the magnificent North European archives in Finland, Sweden, Norway, Denmark, Ireland and, before the tragic effects of World War II, in Latvia, Lithuania, and Estonia. The American Folklore Society is petitioning the Librarian of Congress for films of some of these great archives, before further destruction prevails. After a recent interview with the Librarian, Luther Evans, and the Chief of the Folklore Division, Duncan Emrich, I came away feeling that such a project may not be merely an idle dream. The greatest value

of these archives is that they do not rest upon the limitations of single collectors or single classifiers. The work is social, systematic, and uniform; it takes account of fresh folk sources and exhausts as well what is in print. Everything we can do to polarize individual energy in this fashion is desirable. Yet, when we remember the great work done by Boas, primarily as an individual, we should not leave it all to the archives. The archives themselves are individual as well as social. No paper law or paper foundation transcends the individuals who make it work. Without Kaarle Krohn of Finland, James Delargy of Ireland, or Axel Olrik and Svend Grundtvig of Denmark, the socialized dream of classification would be nothing. We may lack their genius and energy, but at least we must learn to use their materials and methods. Many of us have forgotten, or never knew.

Analysis is the next stage. One must not confuse *märchen* and motif, cultural overlay and basic diffused plot, style and form in the folktale. One must not be content merely with printing or microfilming tales, with no consideration of the reason for recording them. Here, I think, the literary folklorist steps well ahead of the anthropologist. There is some illuminating discussion of this subject in the October-December 1947 issue of the *Journal of American Folklore*, which contains the results of a collaborative study on Folklore Research in North America. An amusing paradox reveals itself among the collaborators. Hand and Halpert, two literary folklorists, are anxious for more functional work, more study of total pattern in the group being examined, more attention to the *realia* and the customs of the group from which one collects folktales. On the other hand, the plea of Flannery and Fenton and Ray and Lowie, all Indianists and anthropologists, is for more literary study. Verne F. Ray, in one of the most stimulating and original articles in the collection, says that "We have many unanswered queries: what elements appear as interesting, essential, amusing, in native judgment; styles of narration; audience behavior; stylistic devices of conversation, description, humor, plot form, and so on. It should be possible for a student in the literary field to take a collection of text-translations such as Jacobs' *Northwest Sahaptin Texts*, and analyze them for plot, episode, character, conversation . . . without resort to native judgments: that is, give a



mechanical definition of the literary patterns in much the same way as the musicologists define the native modes in Indian songs." This mutual respect between anthropologist and folklorist does much to alleviate the more limited and temperamental clashes. I incline to agree with the anthropologists that folk-literature rather than casual survival is the prime activity of the folklorist; that custom except in an ancillary fashion is the function of the trained student of total cultures, that is, the anthropologist. In a busy world there might be some advantage in limiting the name folklorist to the student of tale, ballad and other literary forms, so long as the anthropologist would *not* limit his cultural study to primitive tribes. But the folklorist must still seek his method, whatever his subject matter, in the strict disciplines of literary history and anthropology. The real division is probably academic, which nowadays means "budgetary" rather than "cloistered" or "conventional"; students of folk-literature have their natural place in language departments, students of folk-custom in anthropology or sociology departments.

So much for one important aspect of analysis. I can offer another where the anthropologist's lack of knowledge of or arrogance towards history had diminished the value of his work. The Americanist who studies cosmological legend is occasionally naive about problems of European influence. First of all, he is too often ready to accept the indigenous flood tale as an echo of the Bible. Though he is all too anxious to find missionary contamination, he sometimes misses it where it is most important. The Jesuits, in the main, did not force flood tales upon the Indians; they accepted what they found as prefiguration or primitive confirmation of Bible truth. They were less conscious of their errors of interpretation when it came to non-Biblical matters. The Sioux have a view of the Four Elements which sounds suspiciously close to the general European scientific view of the sixteenth and seventeenth centuries. I can cite another example. We all know the common Indian stages of the universe, layers of existence sometimes even fourfold in which earth, underworld and one or two overworlds or heavens lie on top of one another, and in which the cosmic drama is repeated, with First Man climbing from stage to stage, the Great Bear in the heavens repeating a ritualistic Bear Hunt on earth, and the

like. Much of this must of course be indigenous; it is widespread and the links in diffusion are sound enough to prove primitive authenticity. Yet some of it as repeated by the Jesuits may go back to the great seventeenth-century Chain of Being which Arthur Lovejoy has shown to be overwhelmingly important in our European heritage, and which is today being rescued as a concept from the apathy of nineteenth-century positivism. We need not make the mistake of these sceptics of the last century, who argued that syncretic additions like the Biblical detail impugned the aboriginal structure of a myth. Our task is merely to analyze out the facts and the influences; then we may conclude that tradition is highly adaptable, however unpalatable the view may be to collectors of "superstitions" and the exponents of progress who believe that progress is the annihilation of tradition. To return to our missionaries. Some of them were simple folk who could not have helped bringing the beliefs of their parishes to America. Others were highly cultivated men; they would have found it hard not to intrude the scientific world-view of their time on their descriptions. Thus the literary folklorist may recall certain basic desiderata to the anthropologist who is too much preoccupied with the life of one primitive tribe which he is studying *ad hoc*.

Synthesis is another matter. It seems to me that we are achieving fine tentative syntheses in anthropology all the time, from the elementary textbooks of Boas and Kroeber to the advanced theoretical studies of Kluckhohn. All of these are conditioned upon careful factual work, such as I have discussed under the headings of collection, classification and analysis. German folklorists have provided theories of the tale which allow us to adduce general laws; but, with the exception of Stith Thompson's *The Folktale*, American activity on this difficult, dangerous and exalted level has been scanty. Here folklorists must read widely among the best anthropological writing and must gather more than a smattering of psychology, individual and social, if they are to make their preoccupation with folk-literature into a truly valid science. We must not be afraid to go back to school, as linguists and anthropologists and physicists do, to overcome systematically the gaps in our early training.

Prediction, as our last stage in scientific procedure, must have short shrift, though there are evidences that the anthropologist may be able to establish controlled experiments in acculturation, that he may plant the seeds of a tale or song and harvest them ten years later, with a noticeable accretion of local cultural features in the transformed version. Carleton Coon once composed a battle song in Arabic metres for the followers of Ibn Saud, and some six months afterwards recorded it as "true folk-material" a thousand miles away. With such planned experiments, controlling one factor at a time, we might venture, timidly and tentatively, into the predictive realm. Thus the field worker, anthropologist or folklorist, may some day arise to a status far above that of mere collector. But the danger of confusion and of dishonesty is great in this realm, and the future value of the folkloristic predictor is at the moment unpredictable. The literary folklorist, conscious of the laws of the folktale, must work closely in harmony with the field-worker if anything is to result. How such prediction about the various forms of folk-literature is to be merged into that major vision of society which we are all striving to perfect is no part of our concern today. All one can say is that certain nineteenth-century predictors like Hegel and his followers suffer from their connection with hasty folklorists like Max Müller; that new philosophies of history are in the making which may have to take careful account of that merger of thought and feeling which we name myth; and that man's most exalted stage of intellectual activity is hardly something which can be itself fixed into an inflexible niche of time and space. But the challenge remains, and there are signs in the work of Kroeber and Toynbee and Northrop and Cassirer, despite their limitations and their disagreements, that something is being done about it. Folklore and anthropology, if they deserve the name of science, must share in such constructs as man with his limited but aspiring vision can and must achieve.

The fresh new science of anthropology, with its ancient name, can learn much from literary folklore, above all in the stages of classification, library collecting, and analysis. The fresh new science of folklore, with its century-old name and fallacious air of antiquarianism, can learn much in collecting method and the philosophy of synthesis and prediction from



the anthropologist. There is no need for a war between them. Both sciences must rise above the gathering of fact without forgetting the value of accuracy and rich knowledge and system; both sciences must sharpen our wits for the successive but interpenetrating stages of scientific procedure; both sciences must seek the timeless, the objective, the whole view which may sometime help us out of the darkness of Plato's cave. And neither science can do it alone; man works together better than apart.

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## NICKNAMING IN SOUTHERN GERMANY

By WILLIAM F. AMANN

In a recent article which appeared in the *HOOSIER FOLK-LORE*, Mary Louise Simons described nicknaming as she found it in her hometown. The title of her paper<sup>1</sup> might suggest to some people that this type of name-giving is restricted to certain localities, in Miss Simons' case, to Kentucky. This, however, is not true; nicknaming as it is found in Kentucky exists everywhere else in America and in every other country. It is especially common among young people: school children, college students and soldiers.

Some names, as Miss Simons says, obviously stem from physical deformities and certain undesirable personal characteristics which we find among all classes at all times. In almost every case these names are embarrassing both to the person concerned and to his immediate family. Occasionally one finds also more desirable ones such as "sunshine" for especially pleasant personalities. With rare exceptions these names are of a temporary nature. Children leave school, students college, and soldiers the army; their names are left behind and a new group inherits them.

Nick-naming is, of course, not restricted to the young; adults also have their special names and each social class has its special type, different from those of all other groups. The truck driver, the barber, the policeman, the bartender, the doctor—each has his own brand.

Besides these temporary nicknames a more significant, more permanent type is found in Germany, especially in the rural districts of that country. These names are often very old, and though they always stem from one single ancestor, they are never held by one single descendant but by every member of a family. Frequently these names no longer characterize any one or all members of present day families, and yet they are carried along from generation to generation.

As a basis for the discussion of such names, the writer has chosen his home town in southern Germany, a community of

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<sup>1</sup> *Hoosier Folklore*, VIII (March, 1949), 1-6.

approximately 2,500 people, in which every native family has a nickname. Personal interviews with many people, as well as municipal and baptismal records provided the source material.

In a community where relatively few names, such as *Müller*, *Schmidt*, *Meier*, *Schlaich*, etc. are held by comparatively many people, nicknames serve a definite purpose as is seen in official documents. At a time when census taking and assessing of property were still in their infancy, these names helped secular and church authorities keep track of the many families with identical names.

The origin and history of these names is often very interesting, as a number of illustrations will show.

(1) *Die Meier* (the Meiers) Although the family name is *Schlaich*, the living members of this group are still referred to as *Meier's Carl*, *Meier's mother*, etc. For three hundred years this family supplied *Meiers*, (a term which can be traced to the Carolingian times) managers for the estate belonging to the Barons Von Stauffenberg. The last member holding this office died in 1892; the present day family still has the nickname.

(2) *Die Schäfer* (the shepherds) The family name is *Amann*. Documents show that ancestors of these people were sheperds on the baronial estate over a long period of time. Most members of the living family are professional people, but the home town folks still refer to them as *Schäfer's Mary*, etc.

(3) *Die Schinder* (the skinnners of carcasses) The family name is *Renner*. The gravedigger and the *Schinder* apparently were the most despised people in olden times. Each community had a special dumping ground for carcasses. Ruins of *Schinderhütten* (*Hütte*: hut, shed) where the *Schinder* kept his tools can still be seen in southern Germany. One of the forefathers of a present day respectable family carried on this dismal trade and up to now his descendants have been stuck with a rather unpleasant nickname.

(4) *Die Schreiner* (the cabinet makers) The family name is *Müller*. Only one member of this family was a cabinet maker; he died in 1873. The name lived on.



Of different origin are these examples:

(1) *Die Gescheiten* (the intelligent ones) The family name is Schlaich. Members of this group are respectable workers employed in nearby shoe and textile factories. One of their forefathers became a catholic priest. This was an event never to be forgotten. To qualify for such an office one had to be gescheit (smart). Another nickname was created.

(2) *Die Schlapper* (from the verb *schlappen*—to hang, to bend down) The family name is Schmidt. The members of this group are small farmers in a community where a Guernsey type of cattle is still the accepted breed. One of their forefathers tried to introduce a mountain type with *schlappenden* (bending down) horns, as one can still see it in the Austrian and Bavarian Alps. He and his descendants became the *Schlappers*.

(3) *Die Schneckenjäger* (the snail hunters) The family name is Schlaich. Poaching seems to be in the blood of this group. Again and again members of this family served time for that illegal practice. In 1873 one of their forefathers was caught red-handed with dog and rifle. When questioned about his activities, he informed the baronial court that he was not poaching, but hunting snails. A new name was born.

(4) *Die göttliche Liebe* (the divine love) The real name is Schädle. For over two hundred years this family supplied the local church with sacristans. Great piousness and saintliness were apparently ascribed to the holder of this office. The last sacristan in the Schädle family died in 1876.

(5) *Die Männle* (the little men) The family name is Schneider. All males of the living family are tall people. Their nickname appears in several municipal records. Undoubtedly, somewhere in the past one of their ancestors was exceptionally small and from this condition arose a new name.

(6) *Die Amerikaner* (the Americans) The family name is Sieber. Emigrating into foreign countries always has been considered a serious event by the country people and various customs originated in connection with it. Apparently it was assumed that the emigrant would never return, since, in the case of single persons the whole town accorded him or her

honors which were usually reserved for brides and bridegrooms. The townspeople assembled in a hall, with the emigrant as guest of honor. There was dancing, singing and drinking. When the party finally broke up, everyone gave the honor guest a small money gift which ordinarily young people received at their wedding. On the day of departure, former schoolmates took the emigrant to the railroad station in a decorated wagon. The following Sunday (in Catholic communities) members of the family and friends assembled in the chapel at the cemetery, where special prayers for a safe trip were said. This custom which was still alive prior to the last war obviously originated at a time when ocean travel was still rather dangerous. An ancestor of the present day family emigrated to America in the 1840's. Entries in municipal records show that he settled somewhere near Carlstadt, New Jersey. Thus the Sieber family, the *Amerikaner*, received a nickname which they are bearing proudly.

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## THE PIASA BIRD: A LEGEND OF THE ILLINI

By PAUL G. BREWSTER

Beginning at Alton and extending for many miles along the left bank of the Illinois River is a range of bluffs, an almost perpendicular wall of rock rising to a height of some hundred feet. Between the city of Alton and the mouth of the Illinois is a narrow ravine through which flows a small stream known as *Piasa Creek*. The name is Indian and is said to signify in the Illini tongue "the bird that eats men." On the face of the bluff near the mouth of this stream but high above it is cut the figure of an enormous bird with outspread wings. This is the Piasa.<sup>1</sup>

According to tradition, this fearsome creature was a terror to the Indians of this area long before the coming of white men to the Mississippi Valley. It is said to have had a reptilian body partially covered with scales, branching horns like those of a deer, and large batlike wings furnished with hooks. The face bore some resemblance to that of a man. Its weapons were its long sharp talons and formidable teeth. At first the Piasa seems to have fed exclusively upon four-footed animals, its great size enabling it to carry off with ease a full grown deer. Later, however, it got its first taste of human flesh, and from that time on preyed upon nothing else. As diabolically artful as it was powerful, the Piasa would stalk a solitary Indian, dart suddenly upon him, carry him to one of the caves in the cliff above, and there devour him. In the course of time whole villages were almost depopulated, and consternation spread through all the tribes of the region. Many were the attempts made by brave warriors to kill the Piasa, but all were in vain.

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<sup>1</sup> The story of the Piasa appears to be known by everyone in Alton and in fact by everyone in Madison County. Accounts could probably be recovered from adjoining counties as well. The name *Piasa* has been adopted by several Alton business firms, among them the *Piasa Lumber Company* and the *Piasa Paper Company*. There is also a *Piasa Street*, and the local council of Boy Scouts bears the name *Piasa Bird Council*. A prominent Alton businessman of ymacquaintance has a framed drawing of the Piasa hanging in his office.



At length, Ouatoga, a chief whose fame as a fighter extended even beyond the Great Lakes, withdrew from the rest of the tribe and fasted in solitude, praying to the Great Spirit to protect his children from the Piasa.<sup>2</sup> On the last night of the fast, the Great Spirit appeared to Ouatoga in a dream and instructed him to select twenty of his bravest warriors, to arm each with a bow and poisoned arrows, and to conceal them in a designated spot. Near their place of concealment another warrior was to stand in plain view as a victim for the Piasa, which the rest were to shoot the instant it pounced upon its prey. On waking, the chief thanked the Great Spirit and then hurried back to his tribe to tell them his dream. He quickly selected the twenty warriors and placed them in ambush as directed, then announced his intention of offering himself as the Piasa's victim. Taking his position in the open, he soon saw the creature perched high on the bluff, eying its intended prey. Ouatoga drew himself up to his full height and began to chant his deathsong. A moment later, the Piasa rose into the air and, swift as a thunderbolt, darted down upon the chief. Just as it was about to sink its talons into its victim, each of the hidden warriors loosed a poisoned arrow at its body. The Piasa uttered a wild, fearful scream that echoed and re-echoed from the cliffs above, and expired on the spot. Ouatoga was safe; he had received no hurt either from the talons of the giant bird or from the arrows of his fellow tribesmen, for the Master of Life had held an invisible shield before him.

To commemorate their deliverance from their dreaded enemy, the Indians carved a rough outline of the Piasa on the smooth face of the cliff. For years after, Indians coming down the river in their canoes never passed the spot without discharging their guns at the figure. As time went on, the weathering of the rock practically obliterated all traces of the

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<sup>2</sup> Ouatoga figures also in another local legend, that of "Lovers' Leap." His daughter, Laughing Water, falls in love with Black Otter, a young Osage brave. The tribes are enemies and Ouatoga forbids the marriage. When the lovers continue to meet on the bluffs, Ouatoga plans to kill the young warrior. However, the poisoned arrow intended for Black Otter pierces the heart of Laughing Water. Hearing the war whoops of the Illini and knowing that no escape is possible, Black Otter takes Laughing Water in his arms and leaps to his death on the rocks far below.





Elsie Mae Crisp and Daphene Coston, who gladly searched through their relics to assist me with my collection of this phase of folklore. For purposes which must be obvious, the names of high schools and students have been changed if they were mentioned; all else appears as it appeared on the pages of the autograph book. The verses do not appear, however, in the order in which they appeared in the books, since that is a matter of little importance and of random chance—most students choosing to write not necessarily on the page next succeeding the last autograph but elsewhere in the book according to some mystic attachment to a particular portion of autograph books, or perhaps even to have their signature near that of some other. As a consequence, love notes and marriage suggestions have been grouped first because of their frequency. Some, it will be noted, suggest sincere affection; others are more flippant.

1. Two lovers in the doorway;  
Their lips were tightly pressed.  
The old man gave the signal;  
The bulldog did the rest.
2. The ocean is wide, and you can't swim it.  
I like you, and you can't help it.
3. When you get married  
And your husband is cross;  
Pick up the broom  
And show him who's boss.
4. When you get married and have twins,  
Call on me for safety pins.
5. When you get married,  
You sweet little pearl,  
I wish you first a boy  
And then a little girl.



6. First comes love;  
Then comes marriage;  
Then comes Ellen  
With a baby carriage.
7. When we get married  
And live up stairs,  
I'll come down  
And borrow your chairs.
8. When you get married,  
Don't be a fool;  
Marry some fellow  
From our school.
9. I love you little;  
I love you big;  
I love you like  
A china pig.<sup>1</sup>
10. I love you much  
Like your dog;  
I love you like  
A fatting hog.
11. Roses are red;  
Violets are blue;  
Sugar is sweet  
And so are you.<sup>2</sup>

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<sup>1</sup> The last line is frequently varied to something such as "A little pig." The same idea is also frequently expressed with the crude frankness of number ten.

<sup>2</sup> This has been found in an old autograph book dated 1878, and it occurs with many variants in modern books. See also number twenty.

25. Away over here  
Where no one will look,  
I'll scribble my name  
In your autograph book.<sup>4</sup>

So much for the modern generation. Other verses occur, of course, but the twenty-five listed above are a representative sample. For the sake of comparison, we might look at some samples of the verse found in an autograph book which dates from the last decade of the last century, the so-called "Gay Nineties." Here there is less flippancy, but this may be explained by the fact that here we have verse taken from a book presented by a Sunday school class to its teacher.<sup>5</sup> The book is the property of Mrs. Elizabeth Parks, a member of the McKendree College faculty; it was the property of her aunt, Mary E. White, of Coulterville, Illinois; and it is inscribed: "Coulterville, 25-12-1888. Presented to Miss Mary E. White by her Sabbath S. Class."

In many respects, the book differs from present-day autograph books. First, in accordance with typography which was conservative if not old-fashioned even in 1888, whenever a double s appears, the first s is written with a script *f*. Second, several pages have small pictures to one side or in a corner such as are seen today on some stationery. Finally, most of the inscriptions throughout the book are addressed: "Dear Sabbath School Teacher"; some additional verse was added by friends from other states at a later date, however. It seems evident that the owner took it with her on her visits and thus collected the autographs of her friends who lived away from southern Illinois.

26. And much I thanked my dear teacher  
Who thus her joyous teachings gave,  
And may she know forevermore  
The truths she pressed upon our hearts.

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<sup>4</sup> This, of course, is sure to be found on the last page of the book.

<sup>5</sup> The flippancy is, of course, found in nineteenth century books as well as contemporary ones. The editor has seen all of the above verses with the exceptions of numbers fourteen and fifteen in an autograph book now in the possession of his family, a book which dates from about the year 1880.

27. May the angels watch over you while you sleep,  
And our Saviour be with you all the time.  
(Feb. 16, 1889)

28. May thy joys be as deep as the sea  
And thy sorrows as light as its foam.  
(Feb. 16, 1889)

29. Handsome is as handsome does.  
(August 25, 1891  
Brooklyn, N. Y.)

30. Be not weary in well doing.  
(July 10, 1891  
Cedarville, Ohio)

31. Remember me; remember ever  
The days we were in  
Sabbath school together.  
(Jan. 5, 1889)

32. If I forget Jesus,  
Let my right hand forget her cunning.  
(11-10-1901  
Missionary to India)

33. Character is the only real foundation for  
success.  
(Nov. 21, 1891)

34. Not like the rose may our friendship wither  
But like the evergreen last forever.  
(1-21-1892  
Clay Center, Kansas)

35. True happiness consists not in the multitude  
of friends  
But in the worth and choice.  
(Aug. 20, 1896  
Philadelphia)



Here, then, is the traditional verse found in autograph books separated by little more than half a century. A more fit comparison might perhaps be made between books of identical purpose dating from the turn of the century and the present day (i.e., high school books with high school books or Sunday school books with Sunday school books), but the nature of the material common to both may easily be seen notwithstanding.

McKendree College

Lebanon, Illinois

## BOOK REVIEWS

*Fabulous Dare: The Story of Dare County Past and Present*, David Stick. Kitty Hawk, North Carolina: The Dare Press, 1949. vii—72 pp. Paper, \$1.00; Cloth, \$2.00.

Recently folklorists have realized that folklore, particularly local legends, traditions, and ethnic data, may be recorded in rather unexpected places. Unsatisfactory such recordings may be, but certainly they are better than no records at all. Regional literature has long been recognized as mirroring, however hazily, some aspects of folklore. Nineteenth-century county histories I might suggest as being also particularly fertile. But since the Federal Writers' Guidebooks appeared, guidebooks have ranked high on the list of secondary sources for folklorists.

David Stick's intriguingly titled *Fabulous Dare* proclaims itself "part history book, part tourist guide, part compilation of legends," but I fear the last element is sadly slight—sadly from the folklorist's point of interest. There is a little folklore here: a recording of seventeenth and eighteenth century conjecture about the Lost Colony; a suggestion of legends about pirates, shipwreckers, and particularly heroic rescuers; a few folk beliefs about and customs of fishing and hunting; too few explanations of the fascinating place-names; and a little of the folk attitude toward the Wright brothers. But all of this totals a very small fraction of the whole wordage.

This does not mean that *Fabulous Dare* is a poor guide-book; it is merely less laden with folklore than some. Indeed,

it is a very good guidebook in that it makes one want to visit Dare County and see its enthusiastically described features. And with its statistics of long isolated communities, recently opened roads, traditional occupations that produce storytellers, *Fabulous Dare* causes the folklorist's mouth to water and his ears to predict a tremendous body of real folklore awaiting the folklorist who delays not too long.

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Lexington, Kentucky

Wm. Hugh Jansen

*Folk-Songs of Virginia: A Descriptive Index and Classification*, Arthur Kyle Davis, Jr., Durham, N. C.: Duke University Press, 1949. lxiii-389 pp. \$4.00.

Once the notion held by Professor Child and his colleagues and expressed so dogmatically and succinctly by Professor Kittredge in his introduction to his abridged version of Child's *The English and Scottish Popular Ballads* that "Ballad-making, so far as the English-speaking nations are concerned, is a lost art; and the same may be said of ballad-singing" was shown to be in error by the researches and collecting activities of Cecil Sharp, C. Alphonso Smith, Reed Smith, and the late John Lomax, the collecting of ballads and folksongs has proceeded apace in this country, and we now have hundreds of individual texts published in various more or less learned journals as well as individual volumes of texts from various specific areas. The collecting has been spotty and more or less random in nature, but it seems fair to assume that we now have a representative enough collection to proceed to the next step: the classification and comparison of texts.

It would not, I believe, be too harsh to say that until the present date those of us who have concerned ourselves with folksongs have been little more than learned antiquarians. Our activities have been governed by two misconceptions, both of which regrettably stem at least indirectly from the publication of Professor Child's monumental and nearly definitive volumes: (1) that the only "good" folksong found in this country is Anglo-American in nature, and (2) that collecting is a justifiable aim in itself. Particular scholars, of course, in their own specialized studies of small areas or specific texts have given the lie to both of these misconcep-

tions, but nowhere until the publication of Arthur Kyle Davis' book *Folk-Songs of Virginia* was there a volume which systematically examined and classified the folksong of any geographical area with any degree of completeness. Professor Davis' volume supplies the key which may unlock the door to a more valid, more important, more justifiable kind of ballad scholarship.

The classification of folksong is not easy. According to William Macmath, one of Child's most assiduous and valuable assistants, "Ballads are not like plants or insects, to be classified to a hair's breadth." Despite over half a century spent with ballads, Professor Child himself seemed always in doubt about matters of classification and arrangement. His first edition of the ballads published in four volumes in 1857-59 was arranged according to subject matter; his great and last edition published in 1882-98 was arranged according to a metrical classification which by grouping first those ballads with a two line stanza, next those of a four line stanza of alternate eight and six stress lines, and finally those with four line stanzas having eight stresses to each line seemed "both natural and historical." It is obvious, however, both that either of these classifications allows tremendous overlapping and that the considerable volume of material which has been collected in this country and England alone in the past half century and which must necessarily be placed in one of the last two categories still leaves us a lot of leeway before we approach William Macmath's dangerous and perhaps undesirable "hair's breadth" classification.

Professor Davis lays no claim to having originated in its entirety the system of classification which he employs, nor does he suggest that every scholar should follow his models. In his own words:

The system of classification used in this volume is by no means offered as a model for all future classifiers of American folk-songs. But it has proved itself at least a reasonably convenient and workable classification, more detailed than most of its predecessors though owing not a little to them; and through it, it has been possible to present a more orderly and revealing account of an important collection of American folk-songs.

For his system, Professor Davis has returned to a modification of that employed by Professor Child in his early



volumes. And undoubtedly a subject-matter classification is for our present purposes far more useful than any system based on metrical considerations could be expected to be. The 974 Virginia folksongs (occurring in 2454 versions and variants) have been classified in the following groups: I. English and Scottish Popular Ballads (Child Ballads); II. Other Narrative Songs: Non-Child, Broadside, etc.; III. More Lyrical Songs: Imported and Native American; IV. Humorous Ballads; V. Comic and Nonsense Songs; VI. Songs of Married and Single Life; VII. Nursery and Children's Songs; VIII. Play-Party Songs; IX. Dance Songs, Banjo and Fiddle Tunes; X. Sea Songs; XI. American Historical Songs; XII. Crime Songs; XIII. Ballads and Songs of the West; XIV. Railroad Songs; XV. White Religious Songs; XVI. Negro Songs; XVII. Fragments; XVIII. Literary Ballads, Doubtful, Miscellaneous Songs. That there is overlapping here is freely acknowledged by the author of the system, but for the most part he is able to justify the placing of a particular song in any given category. The important thing, of course, is not to argue with the classification of a particular song but to ask whether such a classification is workable; there seems little doubt that it is.

If *Folk-Songs of Virginia* is valuable as an aid to the classification in general of folksongs, it is invaluable as a reference work and a check list. One of the principal difficulties which one encounters when he works with American folksong is the variability exhibited in the title of any given song. Short of leafing through the pages of every available collection of American folksong, it is frequently impossible to tell whether the song with which one is working has a wide currency or is confined to a particular area. Titles listed in indices are of little or no help, for titles vary from singer to singer and from variant to variant. Here, for the first time, is given a cross-referenced index to every title of every song as it occurs in Virginia. It is possible, for example, to look up such a title as "Sweet Wildee" in the index and then by turning to the proper pages find that it is the name for a variant of the same ballad which is most frequently known in this country as "The House Carpenter" and in England as "James Harris" or "The Daemon Lover." That, in itself, is worth the price of the volume.

The obvious shortcoming of Professor Davis' book is that it contains no texts. For each song is given the local title, the first line, the name and address of the collector, the name and address of the singer, the Virginia county in which the song was sung, the date, the number of stanzas, and whether or not music also has been collected and the method used in collecting it (i.e., notation or phonographic). For the texts we must look to future volumes.

*Folk-Songs of Virginia* is the most important volume of ballad and folksong scholarship which has been issued since the publication of Cecil Sharp's edition of *English Folk Songs from the Southern Appalachians* in 1917. That volume stimulated ballad collecting; this will undoubtedly stimulate folksong scholarship.

Indiana University  
Bloomington, Indiana

W. Edson Richmond

## NOTES, QUERIES, AND REPLIES

Mr. R. L. Power, of 47 North Irvington Avenue, Indianapolis 19, Indiana, says that a Kentucky-born farm worker used to recite the following words which he associated with the signs of the Zodiac:

Kinner and Pace  
Lion-Goat  
Woke Stoke  
She shears  
Water my gears  
Fish swimmer  
Styboke springer  
Corbin stiff  
Young fellow briff  
Clamps climp  
Steer rent  
Sheep kick

Noting that he heard it in Rush County, Indiana, around 1904, Mr. Power would like to know both its meaning and its derivation.

The HOOSIER FOLKLORE SOCIETY held a dinner meeting at the Athenaeum in Indianapolis in conjunction with the Indiana State Teachers Meeting on October 27, 1949. Dr. Raymond Gard of the Wisconsin Idea Theater gave a

short talk, and Warren Roberts of the Indiana University English department sang some folksongs.

In going over the early files of *HOOSIER FOLKLORE*, the editor has noted that two fields of folkloristic inquiry have been strangely slighted: place-names and folksongs. Texts of various songs, it is true, have appeared from time to time, but apparently no serious attempt at collecting songs has been made since Paul Brewster issued his *Ballads and Songs of Indiana* in 1940. Mr. Brewster, too, is primarily responsible for what little place-name investigation appears in our pages; his articles, both of which appeared in *HFB*, consist primarily of lists of peculiar names found in Indiana, but much more can be done. What, for example, is the name of your town? Do you know how the name originated? What other names has it had? What other forms has the present name had? Are there conflicting stories about how the name came into existence, Etc. Etc. Place-name investigation, taken factually, can be a valuable aid to the study of language, taken in a less factual manner it can be of aid to the folklorist, for the tales told about name-origins are folktales. In any area settled as was Indiana by groups speaking different languages there are bound to be peculiar names resulting from the corruption of foreign names. Vincennes, for example, was once called *Opost* from the French habit of saying that they were going "*au poste*"; a lonesome little village located between Nashville and Columbus is called *Gnaw Bone*, a name resulting from the phonetic similarity of its original name given by the French, *Narbonne*, to the English words "gnaw" and "bone." The present name has since been explained in at least three different ways to the editor. These "popular etymologies" would in themselves form a presentable collection of folk tales. No less a book than the *Indiana Guide* perpetuates the folk explanation that Bloomington received its name because its earliest settlers were impressed by the flowers blooming in the surrounding fields. As a matter of fact, the name *Bloomington*, like most other names ending in *-ington* was quite prosaically borrowed from England. But what of Hindustan? Of Stony Lonesome? Of Bean Blossom? Of Your Town?

Back numbers of *HF* do get read, as several notices recently reaching the editor indicate. In the June, 1948, issue (7:56) appeared a question from Edna H. Sinclair about



complete versions of two ballad fragments she recalled from her grandfather's singing. The first of these fragments was a two-stanza ballad called "Claudia Banks." Warren Roberts of Portland, Oregon, and Indiana University reports that this song is to be found as "The Banks of Claudio," in W. Roy Mackenzie's *Ballads and Sea Songs from Nova Scotia* (Cambridge, Mass.: Harvard University Press, 1928), p. 185.

The second fragment is very short, indeed.

They locked her in a room  
And they kept her so severe  
That I never got but one  
More sight of my dear.

Mr. Roberts has traced this one down, also, and notes that it is "Charming Beauty Bright," otherwise titled "I Courted a Lady," which appears in Paul Brewster's *Ballads and Songs of Indiana* (Bloomington, Indiana: Indiana University, 1940), p. 196. Professor Brewster cites the publication of eleven other American versions and one British fragment. Miss Sinclair's four lines are very close to two of Brewster's lines, coincidentally the very two that contain the only seeming corruption in his text. Mr. Roberts also points out a slight parallel between one Brewster stanza and the first stanza of Child ballad 27, "The Whummil Bore."

In the December, 1948, issue of *HF* (7:126), Jane Bagby asked about two songs she had collected, one of which was "I Don't Want Your Greenback Dollar." Several readers, among them Mr. Roberts, report having heard the song—one even as a labor union song. According to W. Edson Richmond, a number of recordings of the song are listed in Columbia's catalog *American Folk Music*. And the publication of one brief version of the song is noted by Joe Raben in *Promenade: A Magazine of American Folklore*, vol. 3, no. 6 (June, 1942). The stanza there given includes

All I want is a thirty-two twenty  
To blow out your dirty brain.

Except for the replacement of a "thirty-two twenty" with a "fifty-two twenty," these words exactly parallel Miss Bagby's version. Mr. Raben suggests that the substitution in the Bagby version, collected in 1947, reflects "the influence of the Veterans Adjustment Allowances, the so-called 'fifty-two twenty' clubs."

## MEMBERSHIP IN THE HOOSIER FOLKLORE SOCIETY

Membership in the Hoosier Folklore Society is two dollars a calendar year. This is open to individuals, schools, and libraries anywhere in the United States. Members receive **HOOSIER FOLKLORE**, a quarterly for the publication of folklore of Indiana and neighboring states. Single copies may be purchased for fifty cents each.

## JOINT MEMBERSHIP IN HOOSIER FOLKLORE SOCIETY AND AMERICAN FOLKLORE SOCIETY

Joint membership in the Hoosier Folklore Society and the American Folklore Society is available at a special rate of five dollars a year to Indiana residents. Members receive **HOOSIER FOLKLORE**, **THE JOURNAL OF AMERICAN FOLKLORE** and **MEMOIRS OF THE AMERICAN FOLKLORE SOCIETY** as issued.

Applications for membership and membership dues for 1949 should be mailed promptly to Mrs. W. Edson Richmond, 716 South Park Avenue, Treasurer, Hoosier Folklore Society, 716 South Park Avenue, Bloomington, Indiana.

Members are urged to secure new members for the society and to contribute manuscripts for publication.

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## STANDARD ABBREVIATIONS OF TITLES REFERRED TO IN NOTES AND ARTICLES

CFQ	=CALIFORNIA FOLKLORE QUARTERLY
HF	=HOOSIER FOLKLORE
HFB	=HOOSIER FOLKLORE BULLETIN
JAFL	=JOURNAL OF AMERICAN FOLKLORE
MAFS	=MEMOIRS OF THE AMERICAN FOLKLORE SOCIETY
NYFQ	=NEW YORK FOLKLORE QUARTERLY
SFQ	=SOUTHERN FOLKLORE QUARTERLY
WF	=WESTERN FOLKLORE QUARTERLY
Type Index	=Antti Aarne and Stith Thompson, <b>THE TYPES OF THE FOLK-TALE</b> , Helsinki, 1928.
Motif Index	=Stith Thompson, <b>MOTIF-INDEX OF FOLK-LITERATURE</b> , Bloomington, Indiana, Indiana University Studies, 1932-36.
The Folktale	=Stith Thompson, <b>THE FOLKTALE</b> , New York, The Dryden Press, 1947.